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ABSTRACT

Included in this guide are background material on the film, "America at the Movies," a movie inventory form, a Who's Who in Film list, a bibliography for each section of the film, a bibliography of films about America and Americans, and suggested activities for before and after viewing the film. There is also a list of the 83 films, of which segments appear in the movie, along with the dates of their original release. (VT)

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STUDY GUIDE

for

AMERICA AT THE MOVIES

An American Film Institute Production

Distributed by

Cinema 5

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

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Guide prepared by M. Jerry Weiss

and Helen S. Weiss

Introduction

AMERICA AT THE MOVIES is a full-length compilation movie produced by the American Film Institute in celebration of the Bicentennial. Ninety-two clips from eighty-three films convey the spirit of America as depicted in the movies. It presents eighty-nine performers, fifty-four directors, one hundred thirteen screenwriters and seventy-three producers from silent, black and white films to outstanding pictures of the seventies. Structured within the framework of five categories - The Land; the Cities; the Families; the Wars; the Spirit - each one featuring the temper, moods and feelings of our nation, it professes to achieve nothing more than to show America as movie viewers have been seeing it over the years. The purpose of the film is best defined by producer George Stevens, Jr., who stated, "It's not a film about American history and it's not about the movies. Rather, it's about the American people and spirit as we've seen it on the screen."

Notes for the Teacher

This is an excellent film for motivating critical thinking, classroom activities and individual assignments. It can be used effectively in many disciplines including social studies, media and language arts courses.

Included with this guide are materials listing information about the film, a movie inventory form, a Who's Who in Film Industry list, a bibliography, a filmography, and suggested activities for before and after viewing the film.

While using this study guide, the teacher is urged always to keep in mind that not every assignment should be completed by every student. Select those which are appropriate for your classroom. Don't be limited by the suggested activities. Modify or expand to suit your students' needs and interests. The teacher is the best judge of abilities, interests, and what is appropriate for his or her students.

Activities for Before Viewing the Film

I. Movie Experience Inventory

Have students fill out the movie experience inventory form and tally the responses. This will give both the teacher and the class an insight into the scope and experience of the students' movie interests.

II. Questions for Classroom Discussion

A. Do you recall any film or scene from a film that had a particular impact on you?

B. What ingredients of a film combine to create a lasting impression on the viewer?

C. What particular skills are required to produce an effective compilation film?

D. What are the purposes of movies? (Entertainment; information.) Do all or most movies do both? Can you give specific examples?

E. How do movies differ from television shows? (Exclude movies made for television.) How has television effected the motion picture industry? Give specific examples.

F. How do movies differ from books or other "print" sources? How many of your favorite movies are or were based on books? Give examples. Have you ever gone to a movie and then read the book? Have you ever read a book and then gone to see the movie? What differences did you note? Which version did you prefer? Why?

G. Below are some quotations people have made about the state of movies or the impact of movies on our lives. How do you react to these comments?

1. "We believe in our films - through them we live lives far different in time, place or circumstance from our prosaic existences. And we believe in our film heroes - they are our alter egos, exciting, romantic extensions of ourselves. We dream and we imitate. We become."

   Kirschner, Allan, and Linda Kirschner. Film: Readings in the Mass Media. Columbus: Odyssey Press, 1971, p.3.

2. "What's at the center of a great screenplay?

   "Grandeur. Movies today have none. I'm seeing a trend toward more and more technical virtuosity designed to bring in cash and make people think they're seeing something great...."

   Thompson, Richard. "Interview with John Milius." Film Comment, Vol. 12 (July-August 1976), p.18.

3. "The potentialities of cinema are rich and unexplored. It can relate two unrelated geographies by the continuous unity of an uninterrupted movement begun in one and concluded in the other. It can project as simultaneities, chronologically distant events. Slow motion, and the agony of its analysis, reveals in the most casual incident, a cosmic constellation. Yet no verbal description can convey the sense of a medium which is basically visual."

   Deren, Maya. "Cinema as an Art Form," in Introduction to the Art of the Movies, ed. by Lewis Jacobs. New York: The Noonday Press, 1960, p. 265.

4. "In none of the traditional arts is there such a wide gap between possibilities and facts as in the cinema. Motion pictures act directly upon the spectator; they offer him concrete persons and things; they isolate him, through silence and darkness, from the usual psychological atmosphere. Because of all of this, the cinema is capable of stirring the spectator as perhaps no other art. But as no other art, it is also capable of stupefying him. Unfortunately, the great majority of today's films seem to have exactly that purpose; they glory in an intellectual and moral vacuum. In this vacuum, movies seem to prosper...."

   Buñuel, Luis, "A Statement," in Film and the Liberal Arts, ed. by T. J. Ross. New York: Holt, Rinehart and Winston, Inc., 1970, p. 343.

III. Divide the class into five groups. Assign each group one of the categories of the film (land, cities, families, war, spirit). Alert the groups to be prepared to evaluate each theme discussing the following after seeing the film: How is the continuity developed through effective arrangement of the film clips? What do you learn about the theme of your category by watching that portion of the film? How accurately is your theme depicted?

IV. Here are some key terms in the study of film. What does each of the following mean?

anamorphic lens
animation
art direction
avant-garde
cameraman
camera movements
censorship code
cinematography
cinema verite
close-up
credits
criticism
director
dissolve
distribution
documentary
dolly
dubbing
editing/editor
effects
exhibitor
expressionism
exterior
feature film
film festivals
film noir
flashback
frame
free cinema
kinescope
leader
location
magazine
mixing
montage
moviola
multi-screen
neo-realism
newsreel
nickelodeon
nouvelle vague
oscar
pan preview
producer
projection
propaganda
reel
release print
rushes
screwball comedy
serial
series
16mm, 35mm
silent films
sound
split screen
star system
stereophonic
stereoscopic
stills
stock
stunt man
subtitles
super-8
superimposition
synchronization
take
type casting
underground film
wide-angle lens
zoom

V. Have each student keep a personal media diary recording all movies and television shows as well as books, magazines,and newspapers read. At the conclusion of the unit, have each student evaluate the diary to determine what reading and viewing habits need changing and/or improving. (Note: This could be an on-going activity for an entire semester or year, with periodical reevaluation.)

VI. Assign each student five or six names from the Who's Who in Film Industry list. Have the students write a few sentences identifying these individuals, and their contribution to the development of the motion picture industry.

VII. Let each student select one name from the Who's Who in Film Industry list and write a biography, giving the subject's background, training, experience and contribution to motion pictures.

VIII. Tap human resources in your community. Invite a local performer, historian, writer, media person, librarian, and/or filmmaker to speak to your class on his or her particular field of expertise.

Activities for After Viewing the Film

I. Discuss the following:

A. How effective are the first three film clips in making a statement about America? What statement is made? What is shown about the people who immigrated to America?

B. The narrator states, "It began as a dream." What was the dream? What characteristics do you suppose an individual must possess to pack and leave for a new land?

II. Do a film or tape interview with someone who immigrated to America. Have him or her relate reasons for coming here and reactions to American life.

III. Have different students research the various national groups who came to America. Report on why they left their homelands, when they came to America,and why they chose America.

IV. Assign the class or groups of students to research the United States Immigration laws.

V. Have the students trace their own family geneology. When did your ancestors come to America? Why? Did the realities of America fulfill their expectations?

VI. Write a newspaper or magazine review of this film. Before doing this, you may wish to research review style in the newspaper and magazine files of the library.

VII. Do you recognize any of these films as having been adapted from a book or play? Select one and read the book or play. Do an oral or written report on the book or play.

VIII. Have each of the five groups write a brief scenario adapted from a scene in a novel or a newspaper story. The scenario should convey the feeling of the group's theme.

IX. Have each of the five groups make an evaluation on each of the following:

A. The Land

1. How do the film clips in this category convey the vastness of America? What else do they show about the land and the people who settled it?

2. Research how the land that now comprises America was acquired.

a. Thirteen original colonies
b. Indian treaties
c. Louisiana Purchase
d. Gadsden Purchase
e. from Spain
f. from Mexico
g. from Russia

B. The Cities

1. What are some of the cities shown in this section? How do you recognize them?

2. What changes have taken place in American cities since the 1930s?

C. The Families

1. What kinds of families do we see in this section of the film? Are the situations realistic? What role did the movies play in shaping the manners and morals of America? What influence do they have today?

2. Discuss some of the differences in family life comparing your childhood with that of your parents, your grandparents.

D. The Wars

1. What do you learn about America and war from this section?

2. Which wars are depicted? Research the causes and results of each?

E. The Spirit

1. What spirit is expressed in each of the film clips in this section?

2. Songs and poems are often used to express spirit. Compile a list of each and bring them to share with the class.

X. Write an original poem expressing your feelings about America.

XI. Have each student read at least one book from two or more catagories listed in the bibliography and discuss how the book extends the theme. Some students might prefer to study one topic in depth and report on the ways writers have depicted that particular topic.

XII. It is always interesting to see how American films compare with those films developed in other countries of the world. Certainly, most people enjoy laughter and can appreciate the drama of war, political intrigue, and the pangs of joy and love which are popular universal themes for filmmakers.

Cinema 5 is a major distributor for many such films. Among many that are suitable for classroom use are:

MONTY PYTHON AND THE HOLY GRAIL (English)
THE TALL BLOND MAN WITH ONE BLACK SHOE (French)
ALEXANDER (French)
Z (French)
STATE OF SIEGE (French)
VISIONS OF EIGHT (International)
THE GARDEN OF THE FINZI-CONTINIS (Italian)*

How do any or all of these foreign films depict land, cities, families, war and spirit as compared with America? Give specific examples of similarities and differences. Which scenes stand out in your mind? What makes these scenes memorable?

(* This film is rated "R" - for mature students.)

Movie Experience Inventory

Name _____

1. Do you go to movies in a movie theater? _____

   If so, how often? _____

2. Do you watch movies on television? _____

   If so, how often? _____

3. What kinds of movies to you enjoy? (Put a checkmark by each category you enjoy.)

Adventure	____	Mystery	____
Animal	____	Detective/Spy	____
Biographical	____	War	____
Comedy	____	Love, Romantic	____
Dramatic	____	True Life	____
Historical	____	Cartoons/Animated	____
Musical	____	Documentaries	____
Science Fiction	____	Gothic	____
Western	____	Occult	____

4. List the titles of five films you have really enjoyed:

   a. _____

   b. _____

   c. _____

   d. _____

   e. _____

(CONTINUED)

Movie Experience Inventory
(continued)

4. continued

Why did you enjoy these particular films?

5. What attracts you to go to see a film? (Reviews, newspaper advertising, television advertising, etc.)

6. Are movies used in any of your classes in school? _____

If so, which classes?

_____

_____

_____

7. What are your reactions to such films?

8. Who are your favorite movie stars?

a. _____

b. _____

c. _____

d. _____

e. _____

Why?

(CONTINUED)

9. Who are your favorite movie directors?

a. _____

b. _____

c. _____

d. _____

e. _____

Why?

10. Why do you think movies are important?

11. If you were to be a movie critic or reviewer, what criteria would you use to judge a film? List as many as you can.

Who's Who in Films

James Agee
Robert Aldrich
Woody Allen
Robert Altman
Michelangelo Antonioni
Dorothy Arzner
Ingmar Bergman
Busby Berkeley
Irving Berlin
Peter Bogdanovich
Robert Bresson
Richard Brooks
Clarence Brown
Luis Bunuel
David Butler
Edward Buzzell
Frank Capra
Marcel Carne
John Cassavettes
Claude Chabrol
Charles Chaplin
Saul Chaplin
Paddy Chayefsky
Rene Clair
Francis Ford Coppola
Costi Costa-Gavras
John Cromwell
George Cukor
Michael Curtiz
Jules Dassin
George Debrue
Filippe DelGuidice
Luis Delluc
Cecil B. DeMille
Vittorio DeSica
Walt Disney
Edward Dmytryk
Stanley Donen
Thomas Alva Edison
Blake Edwards
Sergei Mikhailovich Eisenstein
Jean Epstein
Federico Fellini
Louis Feuillade
Robert Flaherty
Dave and Max Fleischer
Robert Fleischer
Victor Fleming
Bryan Forbes
John Ford
Carl Foreman
Milos Forman
Bob Fosse
Arthur Freed
William Friedkin
Karl Freund
Sergei Gerasimov
George Gershwin
Jean Luc Godard
Samuel Goldwyn
David Wark Griffith
William Hanna and Joseph Barbera
Lorenz Hart
Henry Hathaway
Howard Hawks
Will H. Hays
George Roy Hill
Arthur Hiller
Alfred Hitchcock
Hedda Hopper
Jerry Hopper
James W. Horne
James Wong Howe
Howard Hughes
John Huston
Rex Ingram
Norman Jewison
Nunnally Johnson
Jan Kadar and Elmar Klos
Pauline Kael
Mikhail Kalatozov
Garson Kanin
Elia Kazan
Buster Keaton
Jerome Kern
Henry King
Arthur Knight
Alexander Korda
John Korty
Stanley Kramer
Robert Krasker
Norman Krasna
Stanley Kubrick
Akira Kurosawa
Gregory LaCava
Carl Laemmle
Francis Lai
Albert Lamorisse
Fritz Lang
David Lean
Michel Legrand
Claude Lelouch
Sergio Leone
Alan Jay Lerner
Mervyn LeRoy
Anatole Litvak
Joshua Logan
Joseph Losey
Ernst Lubitsch
Sidney Lumet
August and Louis Lumiera e
Leo McCarey
Kenneth MacGowan
Louis Malle
Rouben Mamoulian
Henry Mancini
Herman Mankiewicz
Joseph L. Mankiewicz
Anthony Mann
Delbert Mann
Chris Marker
George Marshall
Louis B. Mayer
Georges Melies
Lewis Millstone
Vincente Minnelli
Alfred Newman
Mike Nichols
Laurence Olivier
Alan J. Pakula
Louella Parsons
Sam Peckinpah
Arthur Penn
Daniel Petrie
Roman Polanski
Erich Pommer

continued

Who's Who in Films
(continued)

Carlo Ponti
Cole Porter
Otto Preminger
Jacques Prevert
Andre Previn
Anthony Quinn
Bob Rafelson
J. Arthur Rank
Nicholas Ray
Satyajit Ray
Carol Reed
Max Reinhardt
Charles Reisner
Karel Reisz
Jean Renoir
Alain Resnais
Tony Richardson
Arthur Ripley
Robert Riskin
Michael Ritchie
Martin Ritt
Hal Roach
Jerome Robbins
Mark Robson
Richard Rodgers
Eric Rohmer
Roberto Rossellini
Robert Rossen
Ken Russell
Mark Sandrich
Andrew Sarns
Franklin Schaffner
John Schlesinger
George B. Seitz
Gilbert Seldes
David O. Selznick
Mack Sennett
Dmitri Shostakovich
Robert Siodmak

Max Steiner
Josef von Sternberg
George Stevens
Erich von Stroheim
John Sturges
Preston Sturges
Robert Surtees
Hiroshi Teshigahara
Irving Thalberg
Dmitri Tiomkin
Mike Todd
Francois Truffaut
Dalton Trumbo
Parker Tyler
Roger Vadim
W. S. Van Dyke
Charles Vidor
King Vidor
Luchino Visconti
Hal Wallis
Raoul Walsh
Andy Warhol
Harry Warren
John Wayne
Orson Welles
William Wellman
Robert Wiene
Billy Wilder
Michael Winner
Robert Wise
Frederic Wiseman
Sam Wood
William Wyler
Peter Yates
Philip Yordan
Kimisabura Yoshimura
Terence Young
Darryl F. Zanuck
Franco Zefirelli
Fred Zinnemann
Adolph Zukor

Land Bibliography

Brown, Dee. The Westerners. Bantam Books.

Cather, Willa. My Antonia. Houghton Mifflin Sentry.

Clark, Walter vanTilburg. The Ox-Bow Incident. Signet.

Conrat, Maisie, and Richard Conrat. The American Farm. Houghton Mifflin Paperback.

DeVoto, Bernard Across the Wide Missouri. Houghton Mifflin Sentry.

Dillard, Annie. Pilgrim at Tinker Creek. Bantam Books.

Fisher, Vardis. Mountain Man. Pocket Books.

Gard, Wayne. The Chisholm Trail. University of Oklahoma Press

Golding, Morton J. A Short History of Puerto Rico. Mentor.

Guthrie, A. B., Jr. The Way West. Bantam Books.

Haddix, Cecille, ed. Who Speaks for Appalachia? Pocket Books.

The Journals of Lewis and Clark. Houghton Mifflin Sentry.

Larrick, Nancy, ed. Room for Me and a Mountain Lion. Bantam Books.

Marshall, Catherine. Christy. Avon.

Michener, James. Hawaii. Fawcett Crest.

Moody, Ralph. Riders of the Pony Express. Dell.

Parkham, Francis. The Oregon Trail. Signet.

Robert, Kenneth. Northwest Passage. Fawcett Crest.

Specht, Robert. Tisha: The Story of a Young Teacher in the Alaska Wilderness. Bantam Books.

Steinbeck, John. Travels with Charley. Bantam Books.

Twain, Mark. Life on the Mississippi. Bantam Books.

Udall, Stewart. The Quiet Crisis. Avon.

Wilder, Laura Ingalls. Little House on the Prairie. Harper Trophy.

Wilder, Thornton. Our Town. Avon.

Wister, Owen. The Virginian. Pocket Books.

Cities Bibliography

Anderson, Sherwood. Winesburg, Ohio. Scribners Paperback.

Bonham, Frank. Durango Street. Dell.

Brown, Claude. Manchild in the Promised Land. Signet.

Cahill, Tom, and Susan Cahill, editors. Big City Stories by Modern American Writers. Bantam Books.

Childress, Alice. A Hero Ain't Nothing But a Sandwich. Avon.

Cornot, Robert. American Odyssey. Bantam Books.

DosPassos, John. Manhattan Transfer. Houghton Mifflin Sentry.

Farrell, James T. Studs Lonigan: A Trilogy. Avon.

Hunter, Evan. The Blackboard Jungle. Avon.

Hunter, Kristin. The Soul Brothers and Sister Lou. Avon.

Kaufman, Bel. Up the Down Staircase. Avon.

Leinwand, Gerald, ed. The Negro in the City. Pocket Books.

Lewis, Sinclair. Main Street. Signet.

Lipsyte, Robert. The Contender. Bantam Books.

Liston, Robert. Downtown: Our Challenging Urban Problems. Dell.

MacBride, Roger Lea, ed. West from Home: Letters of Laura Ingalls Wilder. San Francisco, 1975. Harper Trophy.

Marquand, John P. The Late George Apley. Pocket Books.

Mathis, Sharon Bell. Teacup Full of Roses. Avon.

Metz, Robert. CBS: Reflections in a Bloodshot Eye. Signet.

Mohr, Nicholasa. El Bronx Remembered. Bantam Books.

Morris, Willie. Good Old Boy: A Delta Boyhood. Avon.

Nee, Victor B., and Brett deBary Nee. Longtime Californ': A Documentary Study of an American Chinatown. Houghton Mifflin Sentry.

Roth, Henry. Call It Sleep. Avon.

Sinclair, Upton. The Jungle. Signet.

Vonnegut, Kurt. Player Piano. Dell.

Whittemore, L. H. Cop! Fawcett Crest.

Wouk, Herman. City Boy. Pocket Books.

Families Bibliography

Agee, James. A Death in the Family. Bantam Books.

Angelou, Maya. I Know Why the Caged Bird Sings. Bantam Books.

Cleaver, Vera, and Bill Cleaver. Where the Lilies Bloom. Signet.

Cooper, Wyatt. Families: A Memoir and a Celebration. Bantam Books.

Davis, Charles T., and Daniel Walden, editors. On Being Black. Fawcett Premier.

Dizenzo, Patricia. An American Girl. Avon.

Doctorow, E. L. Ragtime. Bantam Books.

Greene, Bette. Summer of My German Soldier. Bantam Books.

Guest, Judith. Ordinary People. Ballantine.

Hamner, Earl, Jr. Spencer's Mountain. Dell.

Hansberry, Lorraine. A Raisin in the Sun. Signet.

Head, Ann. Mr. & Mrs. BoJo Jones. New American Library.

Houston, Jeanne Wakatsuki, and James D. Houston. Farewell to Manzanar. Bantam Books.

Klein, Norma. Mom, the Wolfman and Me. Avon.

Lund, Doris. Eric. Dell.

Mazer, Norma. A Figure of Speech. Dell.

McCullers, Carson. The Member of the Wedding. Bantam Books.

Mersand, Joseph, editor. Three Comedies of American Family Life (I Remember Mama; Life with Father; You Can't Take It With You.) Pocket Books.

Parks, Gordon. The Learning Tree. Fawcett Crest.

Peck, Robert Newton. A Day No Pigs Would Die. Dell.

Potok, Chaim. The Chosen. Fawcett Crest.

Rabe, Berniece. Naomi. Bantam Books.

Rivera, Geraldo. A Special Kind of Courage. Bantam Books.

Segal, Erich. Love Story. Avon.

Walden, Daniel, editor. On Being Jewish. Fawcett Premier.

War Bibliography

Beach, Commander Edward L. Run Silent, Run Deep. Pocket Books.

Bradford, Richard. Red Sky at Morning. Pocket Books.

Brown, Dee. Bury My Heart at Wounded Knee. Bantam Books.

Catton, Bruce. A Stillness at Appomattox. Pocket Books.

Crane, Stephen. The Red Badge of Courage. Bantam Books.

Fast, Howard. April Morning. Bantam Books.

Forbes, Esther. Johnny Tremain. Dell.

Halberstam, David. The Best and the Brightest. Fawcett Crest.

Heller, Joseph. Catch-22. Dell.

Hemingway, Ernest. A Farewell to Arms. Scribner Paperback.

Hersey, John. A Bell for Adano. Bantam Books.

Huie, William Bradford. The Execution of Private Slovik. Dell.

Jones, James. From Here to Eternity. Avon.

Kantor, Mackinlay. Andersonville. Signet.

Manchester, William. The Glory and the Dream. Bantam Books.

Meltzer, Milton. Hunted Like a Wolf. Dell.

Michener, James. The Bridges at Toko-Ri. Fawcett Crest.

Mitchell, Lt. Col. Joseph B. Decisive Battles of the American Revolution. Fawcett Premier.

Mitchell, Lt. Col. Joseph B. Decisive Battles of the Civil War. Fawcett Premier.

Mitchell, Margaret. Gone With The Wind. Avon.

People's Bicentennial Commission. Voices of the American Revolution. Bantam Books.

Sandberg, Carl. Abraham Lincoln (4 Volumes). Dell.

Tinkle, Lon. The Alamo. Signet.

Trumbo, Dalton. Johnny Got His Gun. Bantam Books.

Wouk, Herman. The Caine Mutiny. Pocket Books.

Spirit Bibliography

Boorstin, J. Daniel, ed. An American Primer. Mentor.

Brooks, Charlotte, ed. The Outnumbered. Dell.

Courlander, Harold. The Fourth World of the Hopis. Fawcett Premier.

Dargon, Arthur, and Ronald LaConte, eds. The Good Life, U.S.A. Bantam Books.

Downs, Robert B. Books That Changed America. Mentor.

Drury, Allen. Advise and Consent. Avon.

Exum, Pat Crutchfield, ed. Keeping the Faith: Writings by Contemporary Black American Women. Fawcett Premier.

Gaines, Ernest J. The Autobiography of Miss Jane Pittman. Bantam Books.

Greenleaf, Barbara Kaye. America Fever: The Story of American Immigration. Mentor.

Hansen, Chadwick. Witchcraft at Salem. Mentor.

Hymowitz, Carol, and Michaele Weissman. The Presence of Women. Bantam Books.

King, Martin Luther, Jr. Why We Can't Wait. Mentor.

Kroeber, Theodora. Ishi, Last of His Tribe. Bantam Books.

Lee, Harper. To Kill a Mockingbird. Popular Library.

Meisand, Joseph, ed. Great American Short Biographies. Dell.

Milburn, George. Catalogue. Avon.

Moquin, Wayne, ed., with Charles Van Doren. A Documentary History of the Mexican Americans. Bantam Books.

Paine, Thomas. The Essential Thomas Paine. Mentor.

Potok, Chaim. In the Beginning. Fawcett Crest.

Scott, John Anthony. The Ballad of America. Bantam Books.

Thoreau, Henry David. Walden and On the Duty of Civil Disobedience. Signet.

Toffler, Alvin. Future Shock. Bantam Books.

Trudeau, Gary B. Call Me When You Find America. Bantam Books.

Turner, Mary, ed. We, Too, Belong: An Anthology about Minorities in America. Dell.

Weiss, Helen S., and M. Jerry Weiss, eds. The American Way of Laughing. Bantam Books.

Film Bibliography

Great Films About America & Americans

Abe Lincoln in Illinois (RKO-1940, 110 minutes, 16mm sound, black & white) with Raymond Massey, Gene Lockhart, Ruth Gordon. Directed by John Cromwell. Available through Films Incorporated.

Best Years of Our Lives (Goldwyn-1946, 170 minutes, 16mm sound, black & white) with Fredric March and Myrna Loy. Directed by William Wyler. Available through Samuel Goldwyn 16mm.

Bridge on the River Kwai (Columbia-1954, 161 minutes, 16mm sound, color) with Sir Alec Guiness and William Holden. Directed by David Lean. Available through Crowell Collier MacMillan,Inc., or Swank Motion Pictures.

Cheaper by the Dozen (Fox-1950, 85 minutes, 16mm sound, black & white) with Clifton Webb and Myrna Loy. Directed by Walter Lang. Available through Films Incorporated..

Citizen Kane (RKO-1941, 119 minutes, 16mm sound, black & white) with Orson Welles and Joseph Cotton. Directed by Orson Welles. Available through Films Incorporated.

Detective Story (Paramount-1951, 103 minutes, 16mm sound, black & white) with Kirk Douglas and Eleanor Parker. Directed by William Wyler. Available through Films Incorporated.

Dinner at Eight (MGM-1933, 113 minutes, 16mm sound, black & white) with Wallace Beery, John Barrymore, Jean Harlow. Directed by George Cukor. Available through Films Incorporated.

Drums Along the Mohawk (Fox-1939, 105 minutes, 16mm sound, black & white) with Claudette Colbert and Henry Fonda. Directed by John Ford. Available through Films Incorporated.

The Egg and I (Universal-1947, 108 minutes, 16mm sound, black & white) with Fred MacMurray and Claudette Colbert. Directed by Chester Erskine. Available through Universal-16.

Elmer Gantry (United Artists-1960, 146 minutes, 16mm sound, color) with Burt Lancaster and Jean Simmons. Directed by Peter Brooks. Available through United Artists 16.

Father of the Bride (MGM-1950, 92 minutes, 16mm sound, black & white) with Spencer Tracy, Elizabeth Taylor, Joan Bennett. Directed by Vincente Minnelli. Available through Films Incorporated.

Fighting 69th (Warners-1940, 90 minutes, 16mm sound, black & white) with James Cagney and Pat O'Brien. Directed by William Keighley. Available through United Artists 16.

Fort Apache (RKO-1948, 127 minutes, 16mm sound, black & white) with John Wayne and Henry Fonda. Directed by John Ford. Available through Crowell Collier MacMillan, Inc.

Guys and Dolls (Goldwyn-1955, 149 minutes, 16mm sound, color) with Marlon Brando, Frank Sinatra, Jean Simmons. Directed by Joseph L. Mankiewicz. Available through Samuel Goldwyn 16.

I Am a Fugitive From a Chain Gang (Warners-1932, 90 minutes, 16mm sound, black & white) with Paul Muni and Glenda Farrell. Directed by Mervyn LeRoy. Available through United Artists 16.

In Old Chicago (Fox-1938, 111 minutes, 16mm sound, black & white) with Tyrone Power, Alice Faye, Don Ameche. Directed by Henry King. Available through Films Incorporated.

Inherit the Wind (United Artists-1960, 127 minutes, 16mm sound, black & white) with Spencer Tracy and Fredric March. Directed by Stanley Kramer. Available through United Artists 16.

It Happened One Night (Columbia-1934, 105 minutes, 16mm sound, black & white) with Clark Gable and Claudette Colbert. Directed by Frank Capra. Available through Columbia Cinemateque.

Knock on Any Door (Columbia-1949, 99 minutes, 16mm sound, black & white) with Humphrey Bogart and John Derek. Directed by Nicholas Ray. Available through Crowell Collier MacMillan, Inc.

The Learning Tree (Warners-1969, 107 minutes, 16mm sound, color) with Kyle Johnson and Estelle Evans. Directed by Gordon Parks. Available through Warner Brothers.

Mister Roberts (Warners-1955, 123 minutes, 16mm sound, black & white) with James Cagney, Henry Fonda, Jack Lemmon. Directed by John Ford and Mervyn LeRoy. Available through Swank.

Northwest Passage (MGM-1940, 126 minutes, 16mm sound, black & white) with Spencer Tracy and Robert Young. Directed by King Vidor. Available through Films Incorporated.

On the Waterfront (Columbia-1954, 108 minutes, 16mm sound, black & white) with Marlon Brando, Rod Steiger, Eva Marie Saint. Directed by Elia Kazan. Available through Swank.

One Potato, Two Potato (Cinema V-1965, 92 minutes, 16mm sound, black & white) with Barbara Barrie and Bernie Hamilton. Directed by Larry Peerce. Available through Swank.

The Pawnbroker (Landau-1964, 114 minutes, 16mm sound, black & white) with Rod Steiger and John Derek. Directed by Nicholas Ray. Available through Crowell Collier MacMillan, Inc.

The Plainsman (Paramount-1936, 113 minutes, 16mm sound, black & white) with Gary Cooper and Jean Arthur. Directed by Cecil B. DeMille. Available through the Film Center

A Raisin in the Sun (Columbia-1961, 128 minutes, 16mm sound, black & white) with Sidney Poitier and Claudia McNeil. Directed by Daniel Petrie. Available through Swank.

Red Badge of Courage (MGM-1951, 69 minutes, 16mm sound, black & white) with Audie Murphy and Bill Mauldin. Directed by John Huston. Available through Films Incorporated.

Red River (United Artists-1948, 133 minutes, 16mm sound, black & white) with John Wayne and Montgomery Clift. Directed by Howard Hawks. Available through United Artists 16.

San Francisco (MGM-1936, 115 minutes, 16mm sound, black & white) with Clark Gable, Jeanette MacDonald, Spencer Tracy. Directed by W.S. VanDyke. Available through Films Incorporated.

Some Like It Hot (United Artists-1959, 121 minutes, 16mm sound, black & white) with Jack Lemmon and Marilyn Monroe. Directed by Billy Wilder. Available through United Artists 16.

Splendor in the Grass (Warners-1961, 124 minutes, 16mm sound, color) with Natalie Wood and Warren Beatty. Directed by Elia Kazan. Available through Swank.

State of the Union (MGM-1948, 110 minutes, 16mm sound, black & white) with Katharine Hepburn and Spencer Tracy. Directed by Frank Capra. Available through the Film Center.

Time Limit (United Artists-1957, 96 minutes, 16mm sound, black & white) with Richard Widmark and Richard Basehart. Directed by Karl Malden. Available through United Artists 16.

To Kill a Mockingbird (Universal-1962, 129 minutes, 16mm sound, black & white) with Gregory Peck and Mary Badham. Directed by Robert Mulligan. Available through Swank.

Treasure of the Sierra Madre (Warners-1948, 126 minutes, 16mm sound, black and white) with Humphrey Bogart and Walter Huston. Directed by John Huston. Available through Swank.

Wilson (Fox-1944, 120 minutes, 16mm sound, color) with Alexander Knox and Geraldine Fitzgerald. Directed by Henry King. Available through Films Incorporated.

The Wizard of Oz (MGM-1939, 100 minutes, 16mm sound, color) with Judy Garland and Frank Morgan. Directed by Victor Fleming. Availabel through Films Incorporated.

The Women (MGM-1939, 134 minutes, 16mm sound, black & white) with Joan Crawford and Norma Shearer. Directed by George Cukor. Available through Films Incorporated.

Film Credits
for
AMERICA AT THE MOVIES

A Production of the American Film Institute

Film Design by
James R. Silke

Produced by
George Stevens, Jr.

Narration Written by
Theodore Strauss

Narration Spoken by
Charlton Heston

Associate Producer
Harrison Engle

Film Editor
David Saxon, A.C.E.

Title Music Arranged and Conducted by
Nelson Riddle

Historical Consultant
Arthur Schlesinger, Jr.

Design Consultant
Ivan Chermayeff

Associate Film Editors
Joseph Parker
Ana Luisa Corley Perez

Production Assistants
Judith C. Scott
Dency Nelson
Sandra Feller Zank

Titles by
Chermayeff & Geisner Associates
and
Wayne Fitzgerald

American Revolution
Bicentennial Administration
Jack Masey Project Director

Production Committee for
The American Film Institute
David Brown
Charlton Heston
Fay Kanin
Walter Mirisch
David Picker
Franklin J. Schaffner
David L. Wolper

Distribution Committee
Gordon Stulberg
Ted Askley
David Begelman
Donald Gillen
Deane Johnson

Organizations and Individuals Who
Cooperated in Making the Film
Allied Artists
Avco Embassy Pictures
Columbia Pictures
Metro-Goldwyn-Mayer
Paramount Pictures
20th Century-Fox
United Artists
Warner Brothers
The Motion Picture Association
of America
American Broadcasting Company
Sir Charles Chaplin
Epoch Producing Corp.
Paul Killiam Collection
National Telefilm Associates
RKO Radio Pictures
Hal Roach Studios
Raymond Rohauer
Time-Life Films

The American Federation of Musicians
Directors Guild of America
Screen Actors Guild
Writers Guild of America

The Library of Congress
UCLA Film Archives
The Wolper Organization

The Performers

Woody Allen
Alan Arkin
Jean Arthur
Martin Balsam
Anne Bancroft
Wallace Beery
Richard Benjamin
Joan Bennett
Candice Bergen
Hamphrey Bogart
Marlon Brando
Walter Brennan
Richard Burton
James Cagney
Diahann Carroll
George Chakiris
Charlie Chaplin
Montgomery Clift
Claudette Colbert
Walter Connolly
Elisha Cook, Jr.
Gary Cooper
Jane Darwell
James Dean
Ruby Dee
Sandy Dennis
Patty Duke
Douglas Fairbanks, Jr.
W. C. Fields
Henry Fonda
Clark Gable
Arthur Garfunkel
Judy Garland
Paulette Goddard
Gene Hackman
Jean Harlow
Julie Harris
Sterling Hayden
Van Heflin
Katharine Hepburn
Dustin Hoffman
Kim Hunter
Walter Huston
Van Johnson
James Earl Jones
Jennifer Jones
Buster Keaton
Burt Lancaster
Laurel & Hardy
Jack Lemmon
Harold Lloyd
The Marx Brothers
Jeanette MacDonald
Joel McCrea
Dorothy McGuire
Rita Moreno
Audie Murphy
Paul Newman
Jack Nicholson
Warren Oates
Gregory Peck
Anthony Perkins
Slim Pickens
Sidney Poitier
William Powell
Tyrone Power
John Qualen
Donna Reed
Edward G. Robinson
Mickey Rooney
Katharine Ross
George C. Scott
Randolph Scott
George Segal
Rod Steiger
James Stewart
Elizabeth Taylor
Shirley Temple
Spencer Tracy
Jon Voight
Robert Walker
John Wayne
Orson Welles
James Whitmore
Jane Withers

The Directors

Woody Allen
Robert Altman
Busby Berkeley
Clarence Brown
David Butler
Edward Buzzell
Frank Capra
Charlie Chaplin
Francis Ford Coppola
John Cromwell
George Cukor
Michael Curtiz
John Ford
William Friedkin
D. W. Griffith
Henry Hathaway
Howard Hawks
Arthur Hiller
Jerry Hopper
James W. Horne
John Huston
Elia Kazan
Henry King
Stanley Kubrick
Sergio Leone
Mervyn LeRoy
Joshua Logan
Anthony Mann
George Marshall
Vincente Minnelli
Mike Nichols
Sam Peckinpah
Arthur Penn
Daniel Petrie
Anthony Quinn
Bob Rafelson
Charles Reisner
Arthur Ripley
Jerome Robbins
Robert Rossen
Mark Sandrich
Franklin J. Schaffner
John Schlesinger
George B. Seitz
George Stevens
W. S. VanDyke
King Vidor
John Wayne
Orson Welles
William Wellman
Billy Wilder
Robert Wise
William Wyler
Fred Zinneman

The Screenwriters

Felix Adler
Woody Allen
Robert Altman
Albert Band
Harry Behn
William Bowers
Irving Brecher
Harry Brown
Sidney Buchman
Robert Buckner
Edwin Burke
David Butler
Sidney Carroll
Harry Chandlee
Charlie Chaplin
Borden Chase
Arthur C. Clarke
Francis Ford Coppola
Helen Deutsch
Sergio Donati
Samuel G. Engle
Julius J. Epstein
Philip G. Epstein
Francis Farough
Jules Feiffer
W. C. Fields
Abem Finkel
Carl Foreman
John Gay
Peter George
William Gibson
Frances Goodrich
James Edward Grant
D. W. Griffith
Fred Guiol
A. B. Guthrie, Jr.
Albert Hackett
Lorraine Hansberry
Carl Harbaugh
Buck Henry
Robert Hopkins
John Huston
William Indwig
Nunnally Johnson
Edmund Joseph
Adrien Joyce
Elia Kazan
Howard Koch
Stanley Kubrick
Ring Lardner, Jr.
Jesse L. Lasky, Jr.
Charles Lederer
Ernest Lehman
Sergio Leone
Alan J. Lerner
Sonya Levien
Anito Loos
Robert Lord
Ben Maddow
Herman J. Mankiewicz
Frances Marion
Wendell Mayes
James Kevin McGuinness
Brian McKay
Winston Miller
Peter Milne
Ivan Moffat
Berenice Mosk
Edmund H. North
Frank S. Nugent
Paul Osborn
James Parrott
Sam Peckinpah
Lester Pine
Tina Pine
Robert Pirosh
Mario Puzo
Robert Riskin
Marguerite Roberts
Charles Rogers
Mickey Rose
Robert Rossen
Waldo Salt
Budd Schulberg
Arnold Schulman
Manuel Seff
William Sellers
David O. Selznick
Jack Sher
Neil Simon
Terry Southern
Donald Ogden Stewart
N. B. Stone, Jr.
Daniel Taradash
Ernest Tidyman
Lamar Trotti
Ernest Vajda
Anthony Veiller
King Vidor
Charles Marquis Warren
Frank Wead
John V. A. Weaver
James R. Webb
Orson Welles
Jessamyn West
Billy Wilder
Calder Willingham
Michael Wilson
Frank E. Woods

The Producers

Buddy Adler
Pandro S. Berman
Henry Blanke
Mitchell Brower
Robert Buckner
John Calley
Frank Capra
Charlie Chaplin
Fred Coe
Harry Cohn
Merian C. Cooper
Francis Ford Coppola
Jack Cummings
Philip D'Antoni
John Emerson
Samuel G. Engle
Charles K. Feldman
John Ford
David Foster
Gary Frederickson
Henry Ginsberg
Edmund Grainger
D. W. Griffith
Raymond Griffith
Howard Hawks
Leland Hayward
Harold Hecht
Jerome Hellman
Nat Holt
Arthur Hornblow, Jr.

continued

The Producers, continued

Bernard H. Hyman
Charles Joffe
Nunnally Johnson
Elia Kazan
Stanley Kramer
Stanley Kubrick
Jesse L. Lasky
Stan Laurel
Ernest Lehman
Alan J. Lerner
Joseph E. Levine
Richard E. Lyons
Frank McCarthy
Fulvio Morsella
Paul Nathan
Mike Nichols
Ingo Preminger
Bob Rafelson
Gottfried Reinhardt
Hal Roach
Fred Roos
Philip Rose
Robert Rossen
Dore Schary
Bert Schneider
David O. Selznick
Mack Sennett
Bernard Smith
Sam Spiegel
George Stevens
David Susskind
Lawrence Turman
Hal Wallis
Jack L. Warner
John Wayne
Richard Wechsler
Hannah Weinstein
Orson Welles
Henry Wilcoxon
Robert Wise
Sol M. Wurtzel
William Wyler
Darryl F. Zanuck

The Films

Segments from these films appear in "America at the Movies." The dates of their original release are in parentheses. Films are listed in order of appearance.

PROLOGUE

PLYMOUTH ADVENTURE (1952)

AMERICA, AMERICA (1963)

THE GODFATHER, PART TWO (1974)

1. THE LAND

TRUE GRIT (1969)

SERGEANT YORK (1941)

GIANT (1956)

CIMARRON (1960)

FORT APACHE (1948)

RIO GRANDE (1950)

CHEYENNE AUTUMN (1964)

RED RIVER (1948)

THE GUNFIGHTER (1950)

GO WEST (1940)

RIDE THE HIGH COUNTRY (1962)

SHANE (1953)

JESSE JAMES (1939)

HIGH NOON (1952)

SHANE (1953)

ONCE UPON A TIME IN THE WEST (1969)

THE SEARCHERS (1956)

1. THE LAND, continued

PONY EXPRESS (1953)

HOW THE WEST WAS WON (1962)

PAINT YOUR WAGON (1969)

McCABE AND MRS. MILLER (1971)

MY DARLING CLEMENTINE (1946)

THE GRAPES OF WRATH (1940)

2. THE CITIES

WEST SIDE STORY (1961)

MIDNIGHT COWBOY (1969)

MR. SMITH GOES TO WASHINGTON (1939)

GOLD DIGGERS OF 1935 (1935)

SAN FRANCISCO (1936)

LITTLE CAESAR (1930)

DINNER AT EIGHT (1933)

THE HUSTLER (1961)

ASPHALT JUNGLE (1950)

CITIZEN KANE (1941)

A WOMAN REBELS (1936)

THE CROWD (1927)

MODERN TIMES (1936)

TAKE THE MONEY AND RUN (1968)

BUMPING INTO BROADWAY (1920)

THE MALTESE FALCON (1941)

ON THE WATERFRONT (1954)

FIVE EASY PIECES (1970)

2. THE CITIES, continued

THE FRENCH CONNECTION (1971)

THE OUT-OF-TOWNERS (1970)

WEST SIDE STORY (1961)

3. THE FAMILIES

IT HAPPENED ONE NIGHT (1934)

LIFE WITH FATHER (1947)

THE PHARMACIST (1933)

BRIGHT EYES (1934)

LOVE FINDS ANDY HARDY (1938)

CARNAL KNOWLEDGE (1971)

EAST OF EDEN (1955)

A PLACE IN THE SUN (1951)

FATHER OF THE BRIDE (1950)

CLAUDINE (1974)

WHO'S AFRAID OF VIRGINIA WOOLF? (1966)

A RAISIN IN THE SUN (1961)

IT'S A WONDERFUL LIFE (1946)

A STREETCAR NAMED DESIRE (1951)

THE GRADUATE (1967)

4. THE WARS

DRUMS ALONG THE MOHAWK (1939)

FRIENDLY PERSUASION (1956)

SINCE YOU WENT AWAY (1944)

PATTON (1970)

FRIENDLY PERSUASION (1956)

4. THE WARS, continued

SERGEANT YORK (1941)

RUN SILENT, RUN DEEP (1958)

THE BUCCANNEER (1958)

THEY WERE EXPENDABLE (1945)

FROM HERE TO ETERNITY (1953)

BATTLEGROUND (1949)

M*A*S*H (1970)

CATCH-22 (1970)

DR. STRANGELOVE (1964)

THE ALAMO (1960)

THE RED BADGE OF COURAGE (1951)

GIANT (1956)

THE BIRTH OF A NATION (1915)

BATTLEGROUND (1949)

5. THE SPIRIT

AMERICA, AMERICA (1963)

YANKEE DOODLE DANDY (1942)

STEAMBOAT BILL, JR. (1928)

WAY OUT WEST (1936)

THE TREASURE OF THE SIERRA MADRE (1948)

THE MIRACLE WORKER (1962)

THE SPIRIT OF ST. LOUIS (1957)

2001: A SPACE ODYSSEY (1968)

MODERN TIMES (1936)